

NOVEMBER 1956 / SIXTY CENTS      Correlation and the Classroom Teacher

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# SCHOOL ARTS



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NOVEMBER 1956

## Correlation and the Classroom Teacher

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# using this issue

Featuring the theme, Correlation and the Classroom Teacher, this issue of School Arts includes articles covering the area from first grade through college. We have tried to show correlation at its best, remembering that it is not a complete art program in itself and that it is no substitute for art experiences free of previously determined subject matter. Some of the dangers of correlation are discussed in the editorial. The helpful article by Sister Magdalen Mary, on page 5, gives us new insight into the modern art controversy, while the illustrations of student work at Immaculate Heart College are fine examples of correlation with religion.

## NEWS DIGEST

**National Art Education Meeting** We are hearing some very exciting news about the National Art Education Association conference in Los Angeles, April 16-19, 1957. One of the interesting field trips will be to Immaculate Heart College, where visitors will see and hear about the art explorations of students of Sister Magdalen Mary and Sister Mary Corita. Visitors may photograph the city by means of a bus trip conducted by two eminent photographers, Lee Moyne Mark and Lennox Tierney. Los Angeles supervisors will help visitors explore old and new mediums. Robert Windquist, well-known designer, will demonstrate advanced paper techniques. Art for the gifted child will be discussed by

*Sister Magdalen Mary with a mosaic class, Immaculate Heart College.*



DAVID WORKMAN

*The Museum of Contemporary Crafts, New York City, opened its doors September 20 and crafts came into its own as an art form. The museum is located at 29 West Fifty-third Street, near the Museum of Modern Art and Whitney Museum. David R. Campbell was architect. We thought the opening exhibit, Craftsmanship in a Changing World, was excellent.*

Joseph Mugnaini when we visit the Los Angeles County Art Institute. The beautiful U.C.L.A. campus will be among the places to be visited. Outstanding art personalities will conduct workshops. These leaders, and other details of the program will be announced later. Make your plans to attend now.

**Committee on Art Education Meeting** For the second time the Committee on Art Education will hold its annual meeting away from the Museum of Modern Art. The fifteenth annual conference will be held at the University of Michigan, Ann Arbor, Michigan, April 3-5, 1957. We'll see you there.

**Japanese School Art Exchange** Would you like to exchange child art from your class or school with children of the same age in Japan? School Arts is coordinating the program in the United States. Procedure is simple. See page 33.

*Sister Mary Corita discusses photography with designer Charles Eames.*





# MILTON BRADLEY'S



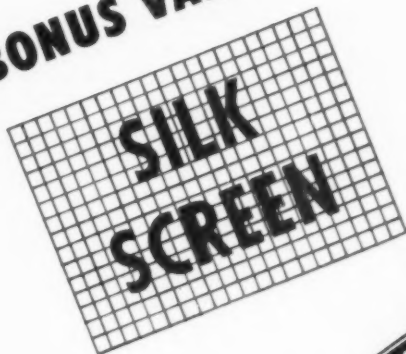
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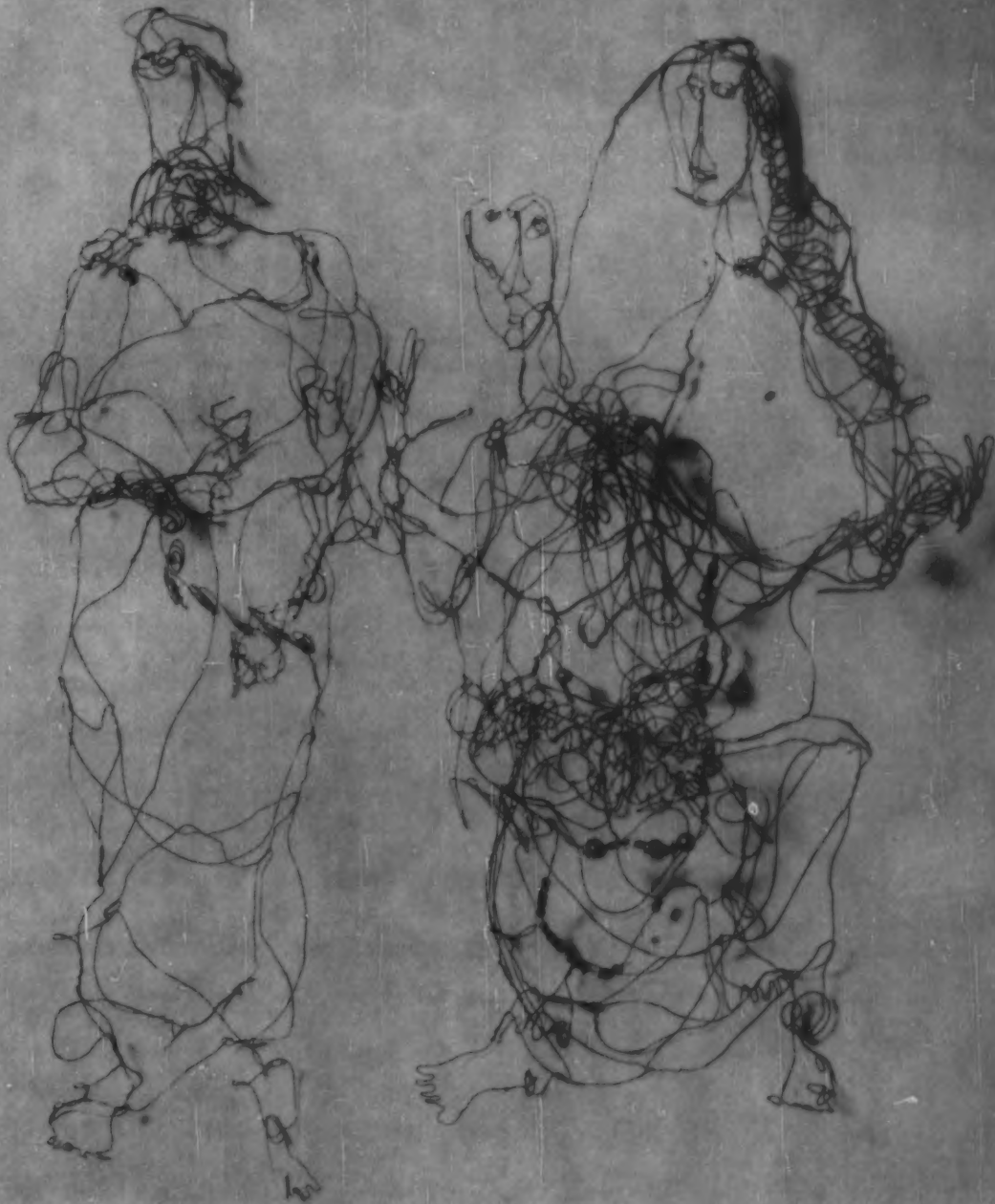
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CHRISTY-SHEPHERD

*"Holy Family," a wire drawing by Ada Korsakaite of Immaculate Heart College. Sister Mary Corita, I. H. M., was instructor.*

SISTER MAGDALEN MARY, I.H.M.

*Opponents of modern art bemoan distortion, forgetting that the work of accepted masters was distorted by the same standards. Art is distorted if it violates its own purpose. But what is the purpose of art?*

# ON THE ART CONTROVERSY



The basic disagreement in today's Modern Art Controversy concerns the purpose of art. It is agreed that art is distorted if it violates its own purpose. But until the problem of the purpose of art is resolved there can be no agreement as to what constitutes distortion in art. Is art for the purpose of imitation, expression, communication, or form for its own sake? These questions indicate the scope of the problem and are discussed here below.

**Art-is-Imitation Theory** The Art-is-Imitation theory is held by those who believe that the purpose of art is to mirror the accidents of nature, the surface appearance of things. Some clothing-store dummies could receive a superior rating under this system. And Michelangelo's huge twisting masses of humanity would logically be given a minus rating, for whoever saw anything like the strangely-proportioned muscular forms, alive with suprahuman tensions, that characterize the work of this great artist?

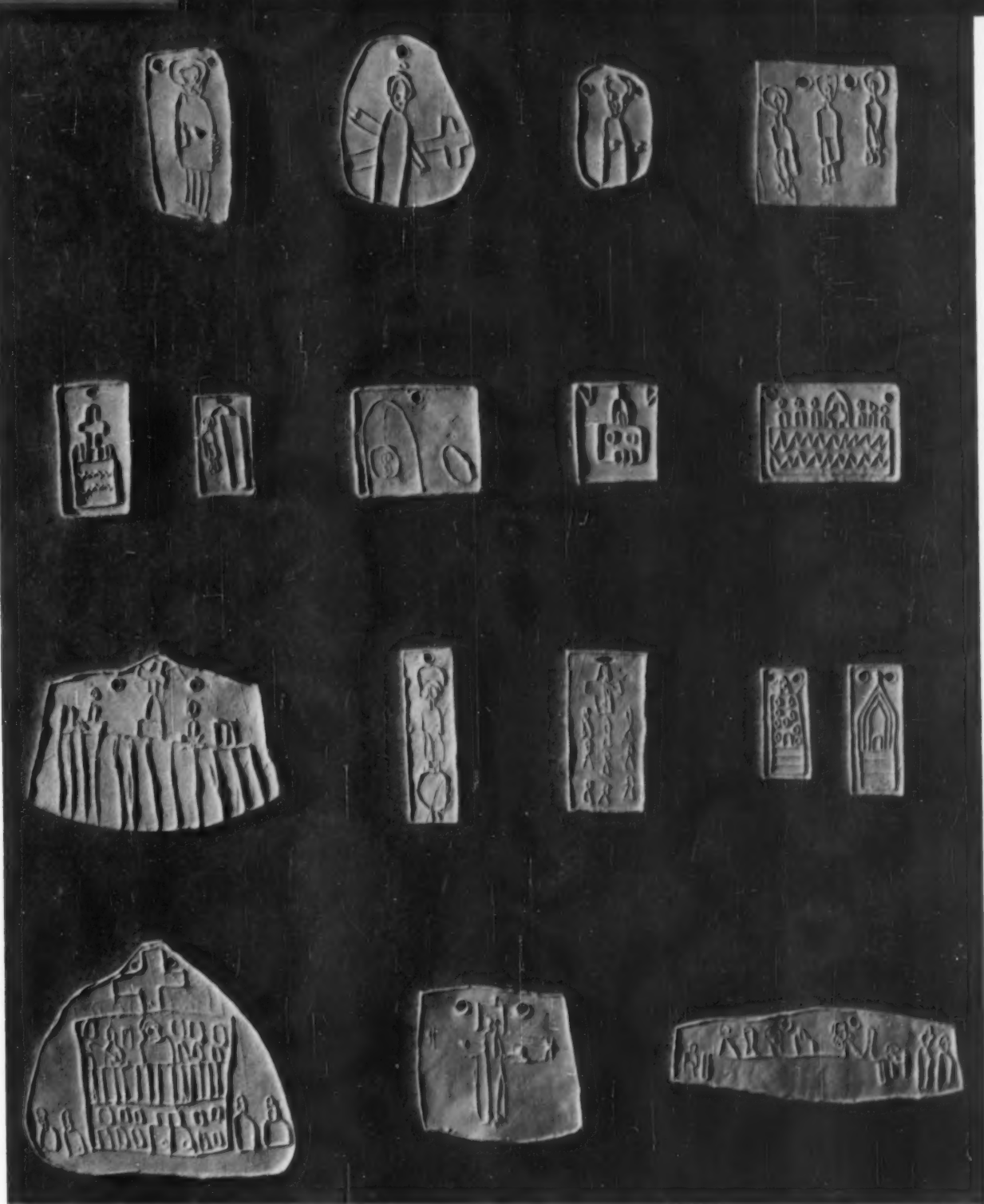
It is interesting to note that one of the photographers who worked in Africa on the film, "King Solomon's Mines," discovered that some of the natives, when presented for the first time with a photograph of themselves, saw it as a scat-

tered pattern of dark and light rather than as an image of themselves. Our civilization has been conditioned, during the past five hundred years, to the acceptance of certain distributions of dark and light on a two-dimensional page as the only way to represent three-dimensional space and the objects therein. Yet the history of art reveals that this convention has been valid for a very short period, and only during those times, Late Greek, Roman, Late Renaissance, and the Nineteenth Century, when faith in intangibles was weak. Like the man from Missouri, these periods had a lively faith only in what could be directly apprehended through the senses. It was during these periods that the art of portraiture flourished. And, although halos and/or wings were frequently added, religious paintings could not be produced under these circumstances. Where the ability to imitate is the essential criterion there can be no creative art, much less a religious art.

**Art-is-Expression Theory** The Art-is-Expression theory is held by those who feel that an art work exists solely as an instrument for the manifestation of the feelings of the artist, or, as an instrument whereby the spectator may make con-

*"Epiphany," a collage of magazine pages, by Mid Burnett, Adult Education Program; Sister Mary Corita, I. H. M., instructor.*





CHRISTY-SHEPHERD

*Press mold medallions in religious themes, by Michael Buhen, age 6. Michael came to evening extension classes in ceramics with his mother, sat quietly in the corner, and produced these original designs. Sister Magdalen Mary was the instructor.*

tact with the artist's personality. It is true that the greater the work of art, the more deeply does the artist reveal himself through it. But it is not true that every revelation of the personality of a man is a work of art. Otherwise, any thought

expressed by any man would constitute a poem. It is unfortunate that a great number of people who claim to appreciate twentieth-century art justify its existence for the inadequate reason that men of our times feel distressed at world

conditions and, therefore, express themselves in distressing paintings.

The emphasis on self-expression as the essential purpose of art is a step, and, it is to be hoped, the final step in the shifting of the emphasis from God to man, from a Deocentric

to an egocentric world. The artist is a prophet of his times. The art of the twentieth century gives evidence that a man-centered world is dissatisfied with itself and its material possessions and is searching again for the spirit. The artist of today, as in the great days of Christian art, renounces the

*Mosaic of commercial tesserae, by Richard Anderson, Adult Education Program. Sister Magdalen Mary, I. H. M., instructor.*

FRANK B. CHOW





transient phenomena of matter in his search for the transcendent reality of the spirit. This is encouraging to students of history, who make relationships between the cultural manifestations of the period and the controlling philosophy behind them. It is repeated: art is not medicine for distressed spirits. In fact, it takes a very healthy spirit to make contact with the reality that is art.

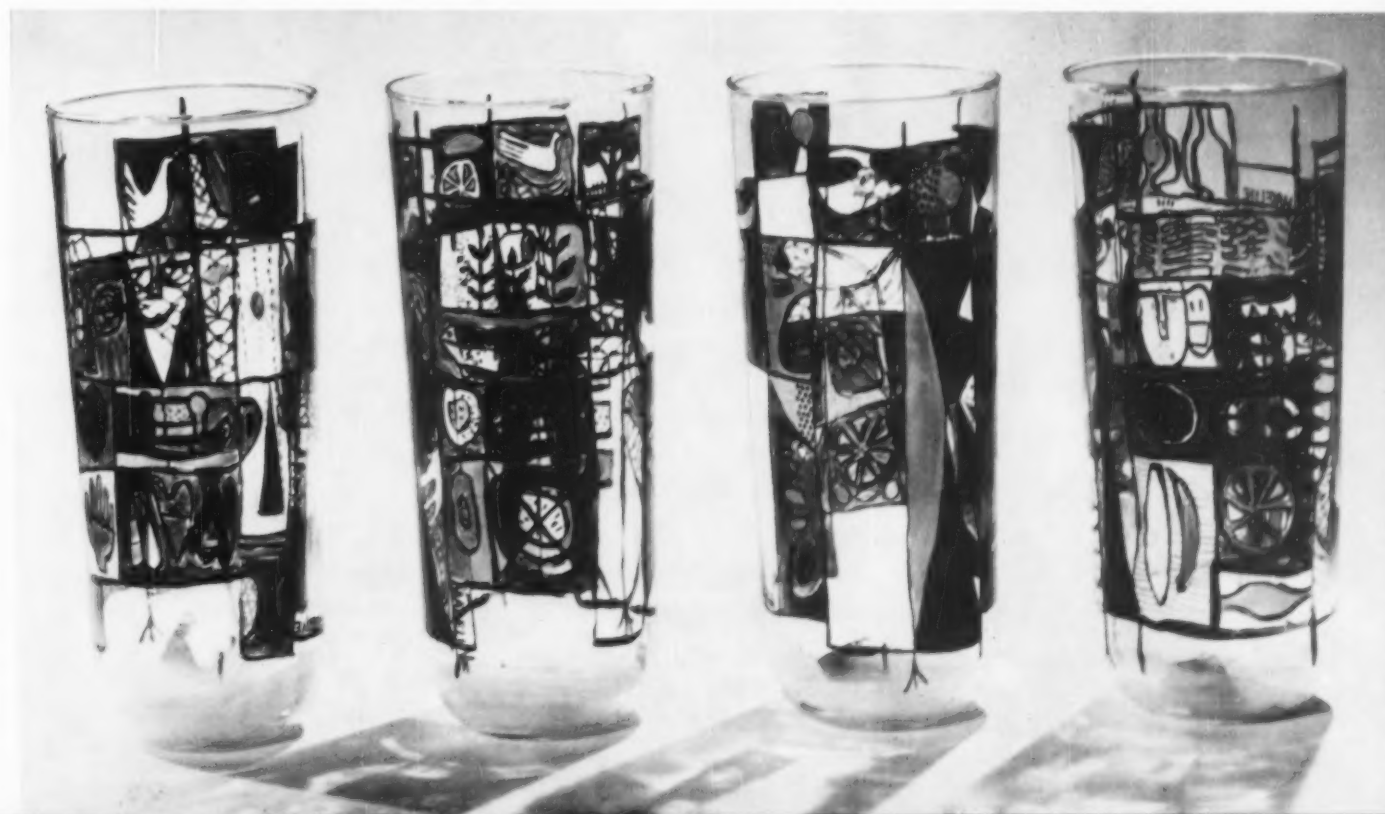
**Art-is-Communication Theory** The Art-is-Communication theory is the third of the theories held among those who would instrumentalize art. The question asked by these people is, "What does it tell us?" If the painting is quite obviously of Washington crossing the Delaware, they are delighted with it. For, of course, this is an understandable communication and even one that history vouches for. If the Washington of the painting resembles an actor dressed for the part, this is even more acceptable. The communication then will make no demands on the spectator with reference to the actual hardships of the Delaware incident. The criterion for success in this theory is somewhat similar to the one used on a newspaper reporter: the facts, and the facts only. The reporter cannot allow poetic license to enter his report, even though poetry may represent a degree of truth that transcends facts.

It is possible that a painting of Washington crossing the Delaware could be appreciated by both those who hold the communication theory and those who hold the fourth theory,



BY MAURENE BARKHAM AND MARY THERESA HEIGHT  
SISTER MARY CORITA, I. H. M., INSTRUCTOR; FRANK R. CHOW PHOTO

*Papier-mâché processional pieces by freshmen, above. Votive lamps with Eucharistic symbols, by Madeline Haase, below, were painted in oven color and fired. This was done during a Friday group project when all students experimented with glass.*





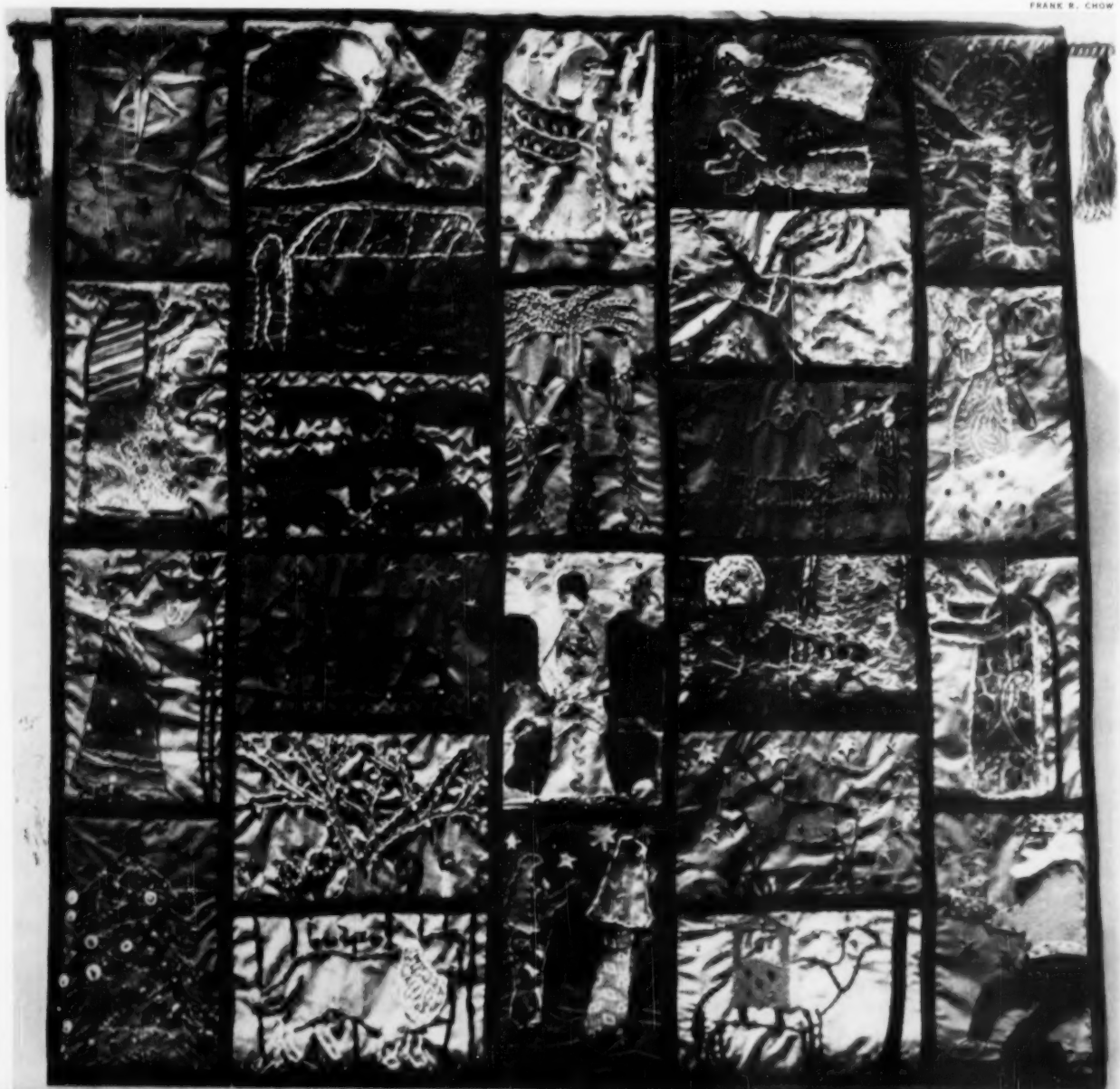
FRANK B. CHOW

*Eric Werts, age 11, and his brother Mark Werts, age 9, work on their part of a family mosaic, "Queenship of Mary Most Holy," on which various members of the family participated. Mrs. Werts was a student in the Adult Education Program at Immaculate Heart College. Commercial unglazed mosaic tile was used for the eight-foot mosaic. Author was instructor.*

to be discussed. The holders of the communication theory would be appreciating it for nonaesthetic reasons, e.g., Washington is deserving of the honor; it must have taken the artist a long time to paint it; "I always did like men in uniforms." The holders of the fourth theory believe that the *form* of the object is that which makes it what it is. They

*Seventh graders of Sun Valley Junior High School made the individual sections in this banner, which was assembled by the teacher, Louisa Kennedy, a graduate of Immaculate Heart College. The author is chairman of the art department at college.*

FRANK B. CHOW





*"Noel," a painting in oil by Patricia Baker, a student of Immaculate Heart College, Los Angeles. Author was instructor.*

would be responding directly to the being-value inherent in the work of art itself. The communication of the historic fact would be an integral part of the painting, but not an essential part.

**Object-as-Form Theory** The fourth theory, Object-as-Form, is the only one of the four that can function with reference to the art of all periods. For instance, there could be no acceptable art forms from those intensely Christian periods known as Byzantine and Romanesque if the Art-is-Imitation theory were the basis of judgment. Certainly, these periods had shockingly distorted representations of Christ and His Blessed Mother, if judged by the standard of imitation. Neither can it be said that these periods were backward in the arts. History shows that as the Christian spirit blossomed into maturity the realism of the pagan Graeco-Roman art

forms proved inadequate to the new spiritual concepts. The vitality of the life of the spirit of the Christian Church manifested itself in nonmaterialistic forms, or so-called unrealistic forms.

The Object-as-Form theorists are not in sympathy with the chauvinistic emphasis on time and space that is implied by the overuse of the term, "Modern Art." The essence of art is not its twentieth-century-ness, nor its thirteenth-century-ness; it is not its eastern-ness nor its western-ness. Rather, the two qualities that make for universal art are the difficult-to-describe ones of timelessness and spacelessness.

There are two approaches to the Object-as-Form theory. The first is the unhesitating and direct approach to Being, that is one of the natural gifts enjoyed by children. This gift, if not destroyed by the adult imposition of the cataloging habit, allows its possessor to approach a work of art





"Virgin Mary," a mosaic of broken glass, stones, and other materials set in colored magnesite; by Sister Marie Damian, S. S. N. D. Sister Magdalen Mary, I. H. M., was instructor.

Sister Magdalen Mary, I. H. M., is chairman of department of fine arts and professor of painting at Immaculate Heart College, Los Angeles, California. As craftsman and teacher she shares with Sister Mary Corita, I. H. M., her co-worker, the highest respect of artists and art educators everywhere.

without the preconceived notions which blind most people to artistic truth today. The second approach is a conscious and relearned attitude of reverence for the being or "it-ness" of the object of art. This "it-ness" resides in an area impregnable to scientific methods of inquiry.

The artistic experience has a uniqueness not peculiar to lower forms of human experience. It is the cataloging habit that makes people resent contact with uniqueness. Direct contact with art involves involvement, and we have become unhumanly cautious with regard to participation in uniqueness. The real makes too many demands on us. We prefer imitations of the real. In the Object-as-Form theory all that is required is that the object achieve unity in the manner appropriate to its nature. A person who enjoys a particular horse simply because "it is almost human," has come across a very distorted horse, or else he is reading into the nature of the horse something that is not there.

**Conclusion** It would be well to remind the reader that the Object-as-Form theory does not exclude those great works of art which represent nature in forms acceptable to the general public; it does not exclude works that communicate historical or other facts; nor does it exclude works that reveal the personality of the artist or express his feelings about life. The truth is that all great art represents some aspect of creation (imitation), gives some tangible, factual information (communication), reveals the aspirations of the artist (expression). But it should be remembered that imitation, communication and expression are *integral* parts, not essentials of every great work of art. The only *essential* is that the object of art *be*. The problem of making contact with the being-value in art is difficult in our times. It involves contemplation of the now. But our generation is more skilled in analyzing the past, in planning the future. The enriching experience of the present tends to escape all but those who find formidable obstacles a challenge.

The author, lower right, with part of 1956 summer painting class; conducting an evaluation of classwork on the lawn.



*Arithmetic. Right, the teacher has just told a story using a number combination. She is asking for volunteers to act it.*

*Like coloring books at home, workbooks at school can cause children to lose their individuality in art. Are workbooks necessary evils, or is there a better way? This picture story illustrates one alternative.*

RUTH BYRNE LOCKWOOD

## CREATIVE SEATWORK IN THE FIRST GRADE

How many potentially creative child artists have been ruined by first grade seatwork? There was the case of Margaret, who, from the age of three, had created hundreds of lively pictures of her own. She had never owned a coloring book. Margaret marched off to the first grade, received a duplicated picture and instructions to color neatly between the lines. As a result of this and many more lessons like it Margaret lost her courage and individuality and became a slave to adult-imposed "art" ideas. In room 14 at Jefferson School in Berkeley we do not color between the lines. The first grade does its necessary seatwork by a process which consists, essentially, of three steps. 1. The teacher tells a story. 2. The children act the story. 3. The children draw it. We hope children will go from this room not less creative than they came, possibly more creative.

Arithmetic is the usual seatwork worst offender. We have cut it loose from stereotyped forms and instructions such as, "color three trees red, color four trees blue." Suppose we are studying seven. **Step 1.** The teacher makes up a story: "One day Jimmy and his friends went out to ride horses. There was a brown horse and a black horse. Three children rode the brown horse and three rode the black horse. Jimmy thought that was enough for the horses to carry so he walked along holding the ropes that led the horses. Three and three and one are seven." **Step 2.** The teacher goes over the story, repeating the combination. She



ALL PHOTOS COURTESY OF BERKELEY SCHOOLS

*Arithmetic. Below, the children are acting out the teacher's story. The teacher is saying, "How many more do we need?"*



*Arithmetic. Below, Raymond is leading the horses. There are three on each horse. Three and three and one are seven.*



*Arithmetic. Below, the children are beginning to draw the story. Teacher goes around making encouraging comments.*





*Arithmetic. A timid start? He will soon gain more courage.*



*Arithmetic. Nancy and Harriet are making their pictures big.*



*Arithmetic. Richard is using lots of color in his picture.*



*Arithmetic. Janet makes lively animals. Don't you think so?*

*Like adults, children feed on praise and encouragement and are often sensitive to criticism. What is "right," not what is "wrong," should be emphasized. Teachers who find the good in each child's work, and recognize it, motivate greater effort.*

calls up volunteers to act out the story with simple props. "Let's pretend this desk is the brown horse. Who will come up and ride him? Let's use this jump rope to lead the horses." The class repeats the combination aloud while they see it before them. Steps one and two might take ten minutes or a half hour, depending on the needs of the class.

**Step 3.** The children draw the story they have just seen, heard, and acted. Step three takes the rest of the period.

This is the time when the number combination is put to work. It is necessary to keep it in mind all during the drawing process. We find the results to be excellent artistically as well as in gain of number understanding.

We find it convenient to use crayons and large sheets of newsprint for the third step. During the early part of the drawing period the teacher walks around making encouraging comments and holding up papers that are beginning



well. "I like the way John is making his picture big. See how bright Mary's colors are. Janet is putting a silo beside her barn. We like every picture to be different!" At first some children are timid about starting to draw on an empty piece of paper. Some might even burst into tears saying, "I can't do it." This timidity may be overcome by playful questions on the part of the teacher. "How many legs does a horse have? How many arms? Oh—no arms? Does it have feathers? How many heads?" By this time the child is laughing through his tears and ready to tackle the drawing. When all are well started their interest will carry them along with only an occasional reminder from the teacher.

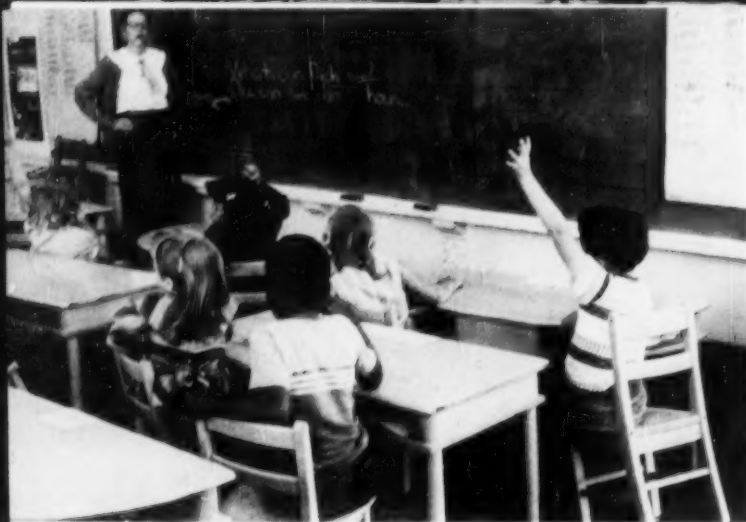
Exhibits are made of the finished drawings. The children have had an unforgettable experience with a number combination and creative pleasure for "fill-the-blank" seatwork. Its necessarily confined drawing should be balanced with free painting and clay work. We want children such as



*Arithmetic. Showing finished pictures. Each is different.*



*Arithmetic. The finished product. This is the story this picture illustrates. "Jimmy and his friends went out to ride the horses. There was a brown horse and a black horse. Three children rode the brown horse, three children rode the black horse, and Jimmy led the horses. "Did Ray get it all in? Did he make it interesting? Did he make it big? Did he use bright colors?" Can't you just hear first graders eagerly replying to questions like this asked by the teacher?*



*Reading. The teacher is asking, "What do you think Jane's house looked like? Where was Dick standing when he saw it?"*



*Science. Nancy Ann put a lot of creativeness into her cowry shell. How much better than to color a teacher's drawing.*



*Reading. The teacher praised Sharon for having a good idea.*



*Handwriting. Practice is made meaningful with her picture.*



Margaret to leave us as bold and happy as they come to us. We want the timid ones, who have already been inhibited by coloring books and home criticism to be cut free to be as creative as they should be.

Ruth Byrne Lockwood teaches third grade in the Jefferson School, Berkeley, California. Photographs in this picture story are used by courtesy of the audio-visual department of the Berkeley public schools. We agree with the author that art experiences in the elementary grades should not be limited to related activities of this nature. However, we believe that the approach used beats the average workbook.

*Creative seatwork is not meant to be a complete art program. It should be well balanced with free painting and clay work.*

NORVAL D. CARLSON

*Art and social studies worked together in this junior high school study of Africa. A cooperative venture from the start, art objectives were not lost in the process. Correlation can be worthwhile and creative.*

# TAKING A TRIP DOWN THE NILE

Correlation between art classes and classes in other departments can lead to inspirational works, and splendid student participation and cooperation. This sharing of sources and resources so they complement one another helps produce a complete unit or project which is meaningful to the student. Such a correlation project was successfully carried out between a seventh-grade art class and social studies class in the Ray Lyman Wilbur Junior High School, Palo Alto, California, under the joint supervision of Norval D. Carlson, art teacher, and Jacob M. Patt, social studies teacher, with the generous assistance of Irene

Seward, school librarian, and Wally Porter, photographer-counselor.

The first step in carrying out the project involved discussions with the students to determine how they, as a class, could correlate their Social Studies Class Unit on Africa with their Art Class. Various possibilities were considered, and finally the class decided to do a series of murals and ceremonial masks. Next the two teachers concerned had to decide the best way such a project could be executed with the most student participation and also how this could be a learning situation for the class as a whole. This was solved

*The seventh grade art class and social studies class worked together on a trip down the Nile. Here they give class reports.*







*Students display ceremonial masks as their contribution to the project. Art work brought more meaning to the Africa unit.*

by choosing as a general theme the Nile River from the Suez Canal to its source at Lake Victoria. By dividing the class in groups with each group taking a country on the Nile the problem of student participation was worked out. Thus there were student groups for Egypt, Anglo-Egyptian Sudan, Ethiopia, Uganda and Tanganyika. This organizational plan was brought before the class, and each student allowed to choose his group. The students who wished to make ceremonial masks formed their own group.

With the student participation problem solved by group formation, the learning problem resolved itself with each group deciding to picture in their mural the products of the country they represented, the type of people there, animals common to the country and region, and the type of architecture used. Further learning and motivation took place through classroom discussion, reading and studying many sources on the subject and research with the help of the school librarian. The group making masks discussed and observed African sculpture and similar three-dimensional Primitive Art. When discussion and research of sources were completed, students began work on the separate panels of the mural, using crayon, colored chalk and paper. The mural was completed in about two and a half weeks' time,

students working fifty minutes a day, five days a week. Art learning took place in every stage of the operation. Simple lessons in perspective came up when students placed figures and animals on the mural. Color was taught in giving depth and emphasis to the panel. Basic line pattern was suggested in designing the mask. Here was a true example of correlation—sharing of resources and sources from two different classes.

Upon completion of the project, a class discussion was held which unified the whole Social Studies Unit on Africa. The masks and murals were put on display so that other classes in the school could see and hear about the correlation project. When the project was ended, a re-evaluation was taken by the teachers and students involved. Its success was obvious. Students were motivated by the sources and resources available from the two classes and there was student participation by each member of the class, producing learnings which helped prove that correlation between art classes and other departments can be worthwhile, creative and educational.

**Norman D. Carlson** teaches art in Ray Lyman Wilbur Junior High School, Palo Alto, California. See credits in article.

*Art and music were correlated in a special workshop program conducted by the Dayton Institute of Art on Monday afternoons. Features of this music and art program for children are discussed by a participant.*

MARTHA BAINS

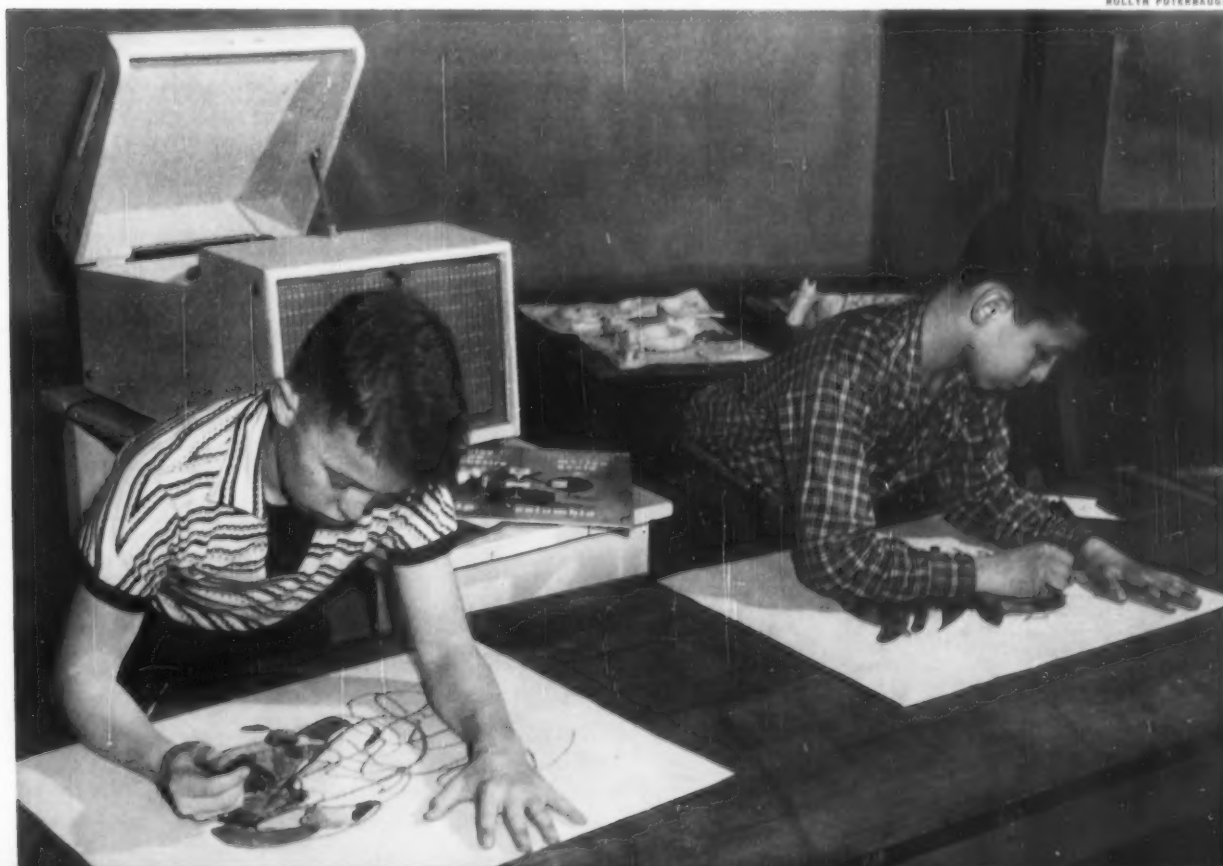
# ART IN MUSIC MUSIC IN ART

On Monday afternoon at four o'clock the Dayton Art Institute becomes the scene of gay activity. The sounds one hears come from a room at the end of a long corridor where thirty-five children are participating in an afterschool workshop correlating art and music. These boys and girls who come from the public and parochial schools in the Dayton area are from nine to thirteen years of age. Even with the enthusiasm of these children it would have been impossible to have accomplished so much had it not been for the lively interest shown in the program by Miss Esther J. Seaver, Director of the Dayton Art Institute and Miss Margaret Howland, Director of Education.

These children did not know rhythm as such, when they painted with finger paint to "Danse Macabre." In the beginning we danced about the room in motion with the music. It was Halloween and even the most timid ones sensed the spirit of the sounds, particularly since a live ghost drifted into the room and danced with them. Then they chose a color of paint suggested to them by the music. It was interesting to note that only a few chose the ever-popular "red," which proved that they actually did get a feeling of color to put their interpretations of "Danse Macabre" on the paper; not one child portrayed a naturalistic picture, but each, still feeling the rhythm of the dance and the music made great sweeping motions. Finger painting was a good medium with which to begin because it relaxed the children and helped them feel the closeness of art and music.

*Thirty-five children participated in a series of afterschool sessions correlating art and music at the Dayton Art Institute.*

ROLLIN PUTERBAUGH





*Marks on paper were made through feeling rather than sight.*

The Waldteufel "Skaters' Waltz," "Fossils" from "Carnival of Animals" by Saint Saëns and "Petrouchka" by Stravinsky all seemed to be excellent selections of music to inspire creations in abstract line and design. As the music played the children closed their eyes and made huge imaginary lines and designs in the air. Then, with their eyes still closed they drew these imaginative compositions on paper. This was very successful because, with their eyes closed, they needed to concentrate only on the music. There was no concern with perfection because they could not see what they were drawing. The marks on the paper were made through feeling rather than sight. The fun came when they opened

their eyes to see "Petrouchka," the clown. His nose was not even where his nose should be and often parts of his body were not connected but when these spaces were colored with their eyes open, the compositions assumed a small abstract appearance.

"Peter and the Wolf" was a delight to them, musically, and it was obvious that the paint jars were a happy sight, but a wolf was a wolf and a duck was a duck. Paint splashed freely about the room but nothing was left to the imagination. There was not much correlation between music and art, but the children had a feeling for "Peter and the Wolf" and a feeling for color, whether the two were correlated or not. Using Indian music, tribal beats, and boogie-woogie to feel repetition in music, the boys and girls found it a simple matter to make repeated designs with forks, sponges, rolled corrugated paper, wads of paper towels and hollow cardboard tubes. Color in art and music was always present; they had only to make their interpretations according to the mood provided by the music.

At Christmas a mobile was the perfect project to present balance in music and art. Carols, illustrating the blending of voices with no one voice outstanding, were used as background music. It was fun to see the paper-sculpture angels playing musical instruments floating through the air. However carefully the program was planned to include color, line, design, balance, rhythm and repetition in both art and music there was enough flexibility to include such interruption as a gallery tour when it was discovered that some of them had not seen all of the Art Institute. As the children stepped into the Chinese Temple, it was a perfect background for the Oriental music provided by the record player. As each gallery was approached the children moved into a different civilization and appropriate music was played and art objects discussed. These children grew in music appreciation and art techniques without realizing it was a learning process because they had fun. When one listens to good music one becomes a part of it as surely as one becomes a part of a masterpiece or a creation by one's own hands.

Music recordings used in the correlated art and music program included: Bach, Little G Minor Fugue and Fanfare Fugue; Billings, A Virgin Unspotted; Chopin, Polonaise in A Major; Copland, Billy the Kid and Appalachian Spring; Dvorak, Slavonic Dances; Grofe, Grand Canyon Suite and Mississippi Suite; Haydn, Toy Symphony; Kabalevsky, The Comedians; Offenbach, Gaieté Parisienne; Prokofiev, Peter and the Wolf; Palestrina, Adoramus Te; Rossini, William Tell Overture; Saint Saëns, Danse Macabre and Carnival of Animals; Shostakovich, Polka—from Age of Gold Ballet; Stravinsky, Petrouchka; Tchaikowsky, Sleeping Beauty and Swan Lake; Waldteufel, Skaters' Waltz; Gregorian Chant; Watusi Indian Orchestra; Belgian Congo Pigmy Orchestra and Chant; and Chinese Temple Meditations.

Martha Bains directed the art phase of this class at Dayton Art Institute. George Zimmerman directed the music angle.



*At least five common elements are found in design, music, and the dance. Simultaneous interpretations were given in these three art forms by high school students. The author describes an interesting idea.*

MARY HOWARD HIX

## FIVE ELEMENTS IN THREE ARTS

Mary Howard Hix is assistant professor of art, Southeast Missouri State College, Cape Girardeau; high school teacher.

Certain elements are found in all art forms: pattern, balance, rhythm, mood and dynamics to mention just a few. One unit of work in our College High School was centered around the understanding of these elements in dance, music, drawing and the interpretation of them through movement, singing and design. The music, physical education and art classes worked together on this unit and finally presented it one evening to the parents at a P.T.A. meeting. We chose two well-known American folk songs, "Skip to My Lou" and "Sit Down Servant," for the final program.

We have often drawn to music in our art classes and many interesting things come out of such a lesson. Sometimes we try to interpret the mood of the music through color and line and at other times we draw to the rhythm of the pieces selected. You can do this at any age level with the use of records. Before our P.T.A. program, while the classes were working on this unit, we took the art class to the gymnasium to watch the modern dance class interpret the music. Then we took them to the music room.

The night of the program we took five elements and demonstrated how they could be found in music, dance and design. To demonstrate pattern in art we drew an all-over design. For balance we drew one formal and one informal picture. Rhythm was shown by flowing lines, mood by heavy, dark colors or bright, cheerful ones and dynamics by a design with a strong accent. After these elements had been explained we presented the combined groups in the two numbers. The art students drew with chalk on large pieces of manila paper and each student interpreted the music in a different way. Some made realistic pictures but most of them were very colorful designs. It was interesting to the parents to watch the students interpret the music through the three arts.

*High school students danced, sang, and made drawings as three groups interpreted American folk song, "Sit Down Servant."*





*Children placed their designs together to form a modern city. Notice the simplicity of forms and their use of string texture.*

## Structures suggest space design

KATHARINE McFADDEN

*A classroom teacher tells how her sixth grade class found design by observing buildings and structures in the community. The problem was to learn how to see structures as simple forms without much detail.*

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Look at your community for it abounds with stimulating ideas for art experiences. Our community has suggested many of the sixth-grade art activities throughout the year. The pupils especially enjoyed interpreting the neighborhood as designs in space for it gave pleasure, growth in perception, pride in craftsmanship, and a feeling of satisfaction.

Our school is located in the heart of Kensington, a neighborhood where factories, homes, schools and churches

stand side by side. From the windows of our classroom, which is on the third floor of the school, we can see silhouetted against the sky the far-off skyscrapers and the statue of William Penn atop City Hall. Closer and more distinctly we can see the severe grandeur of one of the world's largest grain elevators, many factories with tall smokestacks, and fantastic water towers. An elevated railroad makes it seem as if trains were running over the housetops. The spires of many churches can be seen as well as the upper stories and roofs of row after row of neat brick homes. It is stimulating at all seasons and in all weather. Most fascinating of all is the change in light and shadow as the sun climbs the sky. Our art activity was to re-create the community as each of us saw it—to emphasize the strength and solid construction of these buildings where so much of the world's work is done—to capture the feeling of distance and space—to show the play of light and shadow—and to make of it all a design that would be satisfying and exciting.

We worked at our problem in many ways before we tried our designs in space. We painted pictures in water color and show-card color. These were vivid and strong, but we wanted something more. We made a wall frieze showing near, middle, and far-distant buildings, but it too failed to

capture the feeling of space and the play of light as we desired. Our art supervisor came to our rescue. He suggested a design in space. That was a new approach for us, but we ventured willingly upon the new idea.

It was a challenging undertaking, and it took time to plan. There were familiar materials but to be used in a new way and new techniques to master. The first step was to help us to see buildings as simple forms minus details. This was probably the most difficult phase for we all tended to be realistic, thinking in terms of windows, doors, floors, and other details. Observing the very far-distant buildings helped solve this for details seemed to be erased by distance. We cut our first shapes from gray bogus paper and experimented in placing them on a base of heavy cardboard moving the pieces back and forth, here and there, to get pleasing shadows and effective contrasts. Free-form openings in some pieces suggested that the buildings admitted light and air. Bogus paper is inexpensive so we could have several sheets to experiment with. Many were so interested that they continued planning at home.

When a child was satisfied with his design he selected his colors. Cardboard was used for it was sturdy and could be cut rather easily. The child was now ready to trace his

*Sixth graders cut simple shapes from cardboard or construction paper, arranged them in the most interesting compositions.*







*Pupils found various ways of fastening verticals to bases.*

patterns on the cardboards and to cut out the shapes he had planned. Since the cardboard was colored on only one side, and the forms were to stand in space, each had to be cut twice if the child wished his design to be viewed from all sides. In order to make the forms stand, each was scored at the bottom and was bent outward to form a flange. The flange was stapled or pasted to the base. To strengthen a tall shape some children discovered that they could fasten another shape at right angles to the tall shapes. A long straight pin passing through one piece and into the edge of another shape gave the structures rigidity.

As the pupils worked they discovered the limitations of cardboard. It could not be curved; in order to fold the cardboard it had to be scored lightly on one side and deeply on the other. Measurements and scoring had to be exact to produce a straight fold; if the cardboard was folded too often the coated surface was spoiled. Different problems arose and the children were encouraged to work out the solutions. One boy discovered that if the cardboard could not be folded in and out to give the effect of recessed sections of buildings, separate pieces could be so spaced as to give the illusion of recessed structures.

The final step was to enrich and add interest to the large surfaces. String was used in several compositions. This not only made large areas more interesting, but it suggested the many overhead wires of our busy neighborhood and the cables of the distant suspension bridge as well as adding strength to the vertical structures. Holes were punched with a point every quarter inch in the selected vertical form and also in the base. These holes were made to weave the string through from top to base and from base to top until all holes

were filled. Pupils found unusual ways of weaving the string which added new effects. This took careful planning, but the added beauty and rigidity when the string work was completed made it well worth the effort.

Some children, feeling limited by the stiff, unyielding cardboard, decided to make their designs of construction paper. They began as before and found the results satisfying. A cardboard covered with a piece of colored construction paper served as a base. Because of the wide choice of colors in a package of assorted construction paper, the color schemes for these designs in space were more varied, more subtle, and much more pleasing in color. Now the children could make the rounded forms suggested by smokestacks and water tanks. They could fan-fold, and pleat, and get a great variety of shapes and more interesting play of light and shadow. The paper was easier to manipulate, cut, paste or staple, and the work went faster. When the designs were finished they were indeed interesting, but they were not as sturdy as the cardboard models.

The next step in our art experience was to urge the children to break away from recognizable structural forms and create a design of abstract shapes, mounted as before to a base. The children were used to preplanning now. They cut free forms of gray bogus paper and moved them in various positions until proportion, spacing, and light and shadow created a pleasing composition. Then they traced the forms on construction paper, choosing colors for contrast and harmony. The resulting constructions suggested fantastic fairy palaces, castles in Spain, cities in the clouds, or Delaware Valley U.S.A. in a future century.

We assembled our designs in space on top of a long low bookcase at the back of the room. There was room for every child's contribution. On a table in front we placed the abstract designs—the embryo architects' dreams of the world of tomorrow. The whole gave us a satisfying illusion of the power and beauty of a great city.

When we dismantle our display each child will take home with him much more than a design in space created of cardboard and paper. Out of this experience had grown not only skill, accuracy, deliberation in planning, but a shifting in our evaluation of each other. Take Jim for instance. He is overage for the grade and a slow thinker. He was sick last term and lost a lot of time at school. Jim seemed defeated, he had lost confidence in himself, to his classmates he was just a "misfit." But Jim is a craftsman. He isn't articulate, but he can make designs in space! He worked quietly and steadily and one day someone exclaimed, "Boy, look at Jim's." Praise and admiration from his peers has made an unbelievable change in this boy. The realization that "talents differ" has made a change in the rest of us too; we will all carry away from this experience greater understanding and kindness toward each other.

**Katharine McFadden teaches sixth grade in Webster School, Philadelphia. Classroom teachers handle art instruction in the elementary grades. Frank A. Walchak is art supervisor.**

EMILY FRYBERGER

*When the classroom teacher is really enthusiastic about art she can find many ways of correlating it with social studies. A third grade teacher tells us how art was used in two representative projects.*

## Correlation in the third grade

**China and Art** Art makes for happy moments! Our class in the third grade at Columbus School enjoyed reading about China, especially the coolies. A real coolie hat was brought in. Then each decided to make a coolie hat of different colored construction paper and design it with something pertaining to China.

The children had so much fun. Next they cut and designed fans of colored paper and reinforced them with oaktag. The boys and girls created a dance to go with some records of Chinese music using the hats and fans. The girls thought that they would like to wear some lotus flowers in their hair. They made a headband of oaktag and then cut some crepe paper which was gathered and stapled on the

band. Thin rubber was put on the band to hold it on the head. The children designed their hats and fans with the colored scraps of paper which they exchanged with each other to make harmonizing color effects. Later, the children wished to create a Chinese scarf dance. They brought in old sheets which were torn into eighteen-inch squares. Four colors of fabric dye were purchased and each child selected a color and dyed a scarf. The scarfs were of a beautiful pastel when pressed.

The class painted an enlarged map of China. On it the children placed clippings and pictures. The letters in the cities and rivers were made of quarter-inch blocked paper. They were crayoned black and pasted on. A string of

*The art project helped make the third grade reading about China more meaningful; sent them after additional information.*

JOSEPH A. DECARO



Christmas-tree lights was used to light the cities. Crayoned drawings were made of temples and dragons. Many things were made of modeling clay. No Chinese program would be complete without lanterns. Creative paintings of flowers and fireworks were made on nine by twelve manila construction paper. When dry they were folded and each child cut freely the design of his own lantern. Dark bands were pasted on the tops and bottoms. They were strung artistically about the room. Finally, the children decided to have a stage performance. For this the children sketched two triple screens, five feet in height for background. The mountains, grass, and trees were chalked. The temples and junks were crayoned and the large torii was cut of black paper. Throughout the entire program the children were extremely happy!

**Playing Indians** The class had been studying about Indians of North America so they painted a map of it with tempera paint. The boys built a large tepee in the room from

trimmed branches of trees, wire, and light-brown paper. This made it more realistic, and when they were finished, they placed designs on it. All the children made tom-toms. Some decorated oatmeal boxes and salt boxes. Others made them of large tin cans covered on each end with rubber from old rubber tires. These rubber ends were laced together with brightly colored string. The boys made bows and arrows from limbs of trees and string. Headbands were cut and designed which they proudly wore while they worked. The girls sewed Indian dresses made of crepe paper. They were made of neutral color with short sleeves and bottom of skirt crayoned red and fringed by cutting with scissors. They made strings of beads from pumpkin, squash, orange, and grapefruit seeds. The girls wore the dresses and beads to do an Indian dance in a special program and when they played Indians.

Emily Fryberger teaches third grade, Westfield, New Jersey.

*Every young man and young lady is an Indian at heart. Art joined hands with social studies to make "playing Indians" fun.*

JOSEPH A. DECARO







ROSEMARIE G. SLOAT

*A seedpod Christmas tree by Thelma Carlton's third grade at Farview School with seed pods collected in science study.*

# Science and a seedpod Christmas

"Of all the trees we love, we love our Christmas tree best of all." I had to agree most emphatically with the third grade the day that I discovered their wonderful Christmas surprise. What a lovely sight it was, all aglow with its shining lights and glitter. Beneath it, from a miniature church in the center of a Christmas crèche, "Silent Night, Holy Night" chimed through the unusually hushed classroom. Each of the beaming thirty-five faces was waiting for me to learn the real secret of their Christmas tree. Another look, and there it was—their science table collection all strung out in glitter, sequins, gilt, and color. The Christmas tree represented each tree that the boys and girls had grown to learn and love since the early days in September. I had passed that science table many times since September, hardly noticing how the collections grew day by day. Each time a new tree was discovered in the community it was eagerly investigated by the children for its identifying marks. "Trees in the Community Unit" became alive through the vital interest of their teacher. She asked that each child know the tree nearest his home. This he recognized by its bark, leaf, and seed pod. Whenever possible, these pods were gathered and placed in boxes on the science table for the whole class to study. Through this interest in learning and collecting, on field trips with the class or often on excursions of their own, the children accumulated seed pods from all the trees in the community. What a marvelous variety in size, texture, and shape. Huge beans resembling giant Lima beans were found right on the school ground. These dropped from overhanging locust trees from a neighbor's back yard. All sorts of cones from the pine, fir, and hemlock trees were gathered. The sycamore yielded delightful buttonballs. Prickly seed pods from the gum tree and the oak tree's acorns and acorn shells sparked many an ingenuity. The children found that autumn was ideal for collecting seeds for the shedding trees actually covered the ground with them.

Perhaps the attitude of the teacher led the way more than anything in inspiring the idea for the seed pod Christmas tree. Being a sincere conservationist, she instilled in the children's thinking the appreciation for growing trees and the desire to beautify by planting trees rather than by cutting them down. With this training in mind, it was quite logical that the class did object to cutting down a tree in order to decorate it for their classroom at Christmastime. However, it seemed very necessary that they have a tree. Almost as if by magic the idea came and was warmly welcomed by the whole class. Why not make a tree from all the trees in the community?

Plans were made and talked over. Materials were discussed along with the means of construction. The teacher volunteered two clothesline props. With the aid of the janitor, third grade soon had a large pointed triangle made from wood across which they stretched and nailed chicken wire. The covered triangle was nailed to a short tree-trunk base and painted with white tempera paint. The wire looked empty and stiff. Something was needed to make it resemble a tree. The old sycamore tree on the edge of the play-

ground was just the place to go for fine twigs to cover the wire. These branches were sprayed white, tied into bundles, and then strung across the wire. They gave the tree the texture it needed.

Then came the time for decorating the seed pods. One whole period was spent in painting the seed pods. The children mixed lovely pastel shades by adding a few drops of color to white. This, they thought, would make their tree look soft and "tinkly." Some of the seeds were painted gold and silver to make the tree sparkle. For one whole week the third grade collected trimmings. Sequins, beads, mica, and glitter were heaped on the table. When enough was gathered, they enjoyed a wonderful "decorating period." Locust beans were lined up and down with many colored sequins and beads. Pine cones, already gay, became even gayer with colored beads and balls glued under their opening scales. Tiny silver bells were made from acorn cups with beads strung under them for knockers. The buttonballs when dipped in glue and rolled in glitter gave off a jeweled look of splendor. Five of these white buttonballs dipped in silver glitter were tied around a sixth to form a star for the peak of the tree. Every child worked with enthusiasm decorating, arranging, and tying until not a single seed pod was left on the science table. A string of lights was strung up each side to make it shine. The children found that white lights made the tree "snowy" and didn't change the color of their ornaments.

At last the tree was finished. The "ohs" and "ahs" of everyone when the tree was lighted for the first time were a lesson in appreciation and evaluation in two simple words. These words were often repeated as each new visitor stepped inside the room and beheld the shining tree. In fact, the word spread so rapidly throughout the school about the tree that not one person missed seeing it. It was just one of those people who came to see it who suggested that a picture be published in the local newspaper so that it could be seen by everyone. **Contrast** became a new word in third grade's art vocabulary when they learned that it would be impossible to take a clear picture of a white tree against their very light classroom wall. How relieved they were when the teacher draped a huge dark cloth behind the tree only minutes before the photographer came. The photographer insisted on an action pose, so several children "pretended" to be decorating the tree as he snapped the picture. They were very proud of their tree as they clipped the picture from the newspaper the following day to place it on their bulletin board; but not as proud as I was of the third grade and their teacher who truly experienced creation.

Rosemarie G. Sloat is art supervisor for Governor Mifflin Joint Schools, Kenhorst, Pennsylvania. Thelma Carlton, who assisted the third graders in the project described, is a classroom teacher at the Farview School. Here was an art activity, carried out without the knowledge and help of the art supervisor, which grew out of classwork in other areas.

# BRINGING SWITZERLAND TO THE FOURTH GRADE

MILDRED RUDY

## HERE'S HOW

*Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.*

Fourth grade pupils of Mannington Central School built a Swiss mountain in their own classroom in connection with a social studies unit. The mountain, more than eight feet high, was made of papier-mâché over a base of apple crates and chicken wire. Placed along the mountain and the valley below were models of various buildings, farmhouses, hotels, chalets, an electric power plant, a church, and various factories typical of Switzerland. These were made of cardboard. Children modeled cows in clay and made casts of

them with their own rubber molds. Lakes, trees, fences, tunnels and bridges were included. Trains brought from home added realism to the scene. Parents took an interest in the project and helped secure materials. One father brought typical Swiss clothing and talked of his experiences in Switzerland. Visitors at the school carnival paid admission to see it.

**Mildred Rudy teaches fourth grade in the Mannington Central School, in Mannington, Marion County, West Virginia.**







## MURALS IN CUT PAPER

BARBARA HERBERHOLZ

What to do with the framed space above the chalkboard is a problem which confronts many an elementary classroom teacher. All too often this bothersome area is filled with seasonal turkeys, bunnies, or Santas laboriously copied and colored and monotonously repeated. Thus the "filling-in" of this area becomes a detriment to the educational process. A creative approach in making a cut-paper mural is one solution that has sound educational value. It is a project in which the objectives and outcomes become those of (1) participation in group work, (2) experiencing of overlapping, (3) freely cutting of individually expressive forms, (4) identifying oneself with places, people, action, events and times.

The season of the year suggested the topic "Christmas Eve in Our Town" for this particular third-grade class. Motivation was made meaningful to the children by such questions as, "What would you see if you were outdoors on Christmas Eve? What would you hear? What might you and other people be doing or where would you be going? What would the weather be? Would you be excited? How would you be dressed?" and so on. Answers to these questions were written on the chalkboard, and the children selected their own projects from the list of items named. Relative sizes were decided upon, and cutting and pasting began. Final step in the activity was that of the children deciding on the arrangement of the figures, houses, trees, and other objects that they had cut out of colored paper. After they had pasted them in position the mural was ready to be pinned in the proposed area above the chalkboard.

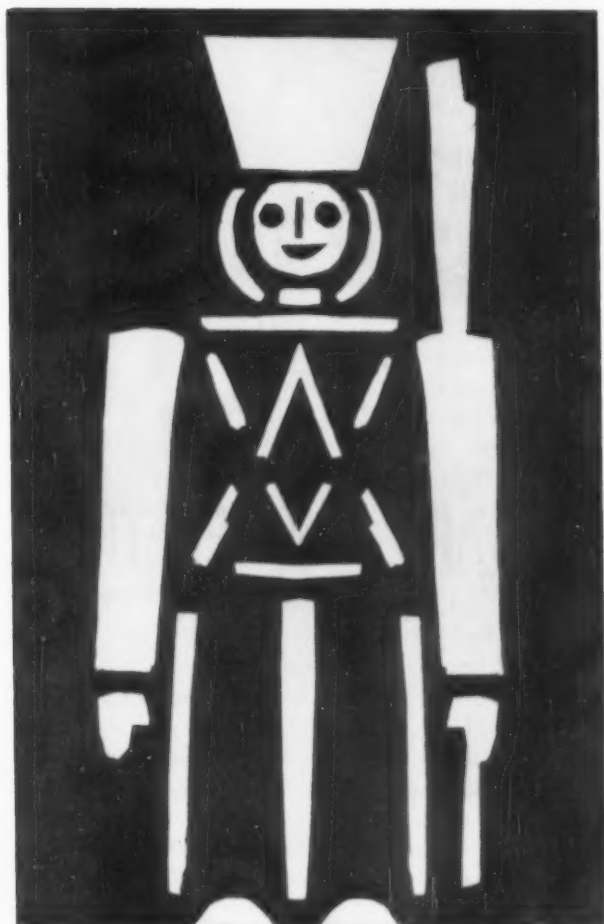
Barbara Herberholz, who formerly taught third grade, State College, Pennsylvania, now lives at Sacramento, California.



# DESIGN IN CUT PAPER

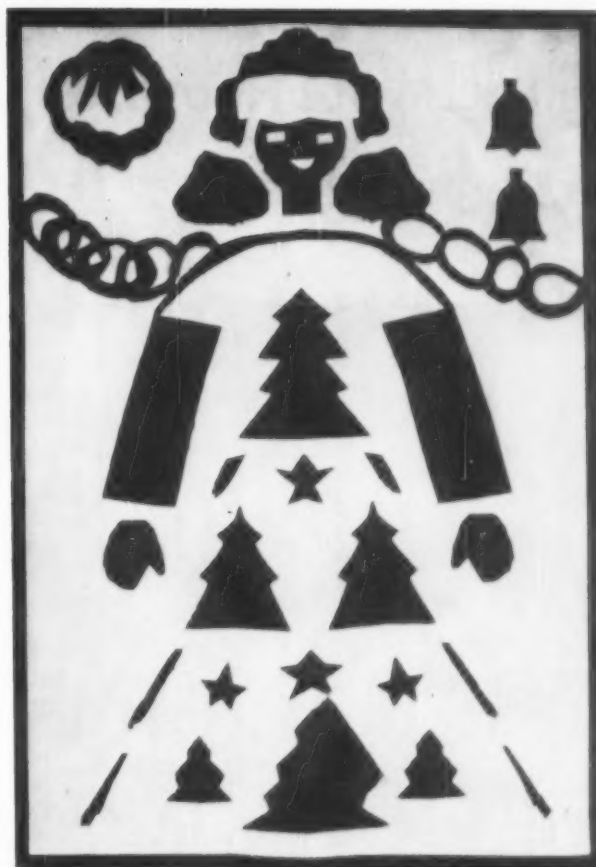
JESSIE TODD

*Cutting paper requires a simplification leading to design.*



Holes cut in paper help a child to get a simplification which begins to resemble design. At Christmas they are inspired for some can be used for Christmas card designs or decorations for Christmas packages. These examples are the work of nine-year-olds in the Laboratory School.

Jessie Todd, who taught art at the University of Chicago's Laboratory School for many years, retired during June 1956.





*Children grow through solving problems. Cardboard animals and other constructions present problems, encourage solutions.*

## PROBLEM SOLVING WITH CARDBOARD CONSTRUCTIONS

DONALD HERBERHOLZ



Just as an arithmetic teacher does not distribute answer sheets to the assigned problems and just as an English composition teacher would look askance at a Shakespearean sonnet submitted as original student work, neither does a teacher interested in child growth provide patterns for any art project. Cardboard constructions present many problem-solving situations for a child—both in the cutting of the shapes to be joined and in the scoring, folding, and attaching of pieces to form the expression he desires. Animal shapes are only one direction toward which the child will find to work. Constructions alone will interest many children. To join the cut shapes, small cardboard pieces used as "nails," slits and insertions, and other devices will be discovered by the child as answers to his own building needs. Soda straws, string, pipe cleaners, cotton, and other inexpensive and readily obtainable materials may be added for details of design. Lightweight cardboard or tagboard lend themselves well to these simple constructions. Poster paint may be added for accent points.

Donald Herberholz is assistant professor of art, Bloomsburg, Pennsylvania teachers college. Photos from training school.



# ALUMINUM FOIL FACES

CAROLYN W. HEYMAN

We had tried various materials in making masks that would really fit the face. Papier-mâché had to be modeled over a form made of plasticine or similar material, and the mask often turned out to be too large or too small because the mold was not accurate. This process also took several periods to complete. Plaster of Paris applied to the face for a more exact model was dangerous, and starched cheesecloth was slow in drying and difficult to remove. One day when we were experimenting with heavy kitchen foil, a student put some over her face; we found that we could shape the foil to her facial features quite easily. Another student, forgetting to remove his glasses, obtained a very interesting mask. By first crumpling the foil and then smoothing it in places, different textural qualities resulted. The remaining edge, after the foil sheet had been pressed around the chin and top of the head, could also be utilized for decoration along with additional details from colored paper, etc.

Other decorations could be painted with oil paints, enamels, or even tempera with the addition of starch to make it adhere. If one wishes to wear the masks, small slits under the nose and between the lips make breathing easier. The eyes can also be cut out. These foil masks are particularly effective when worn with black costumes so the metal alone will reflect the light—afterward the masks can be stuffed with soft tissues to preserve the features and then be mounted.



Carolyn W. Heyman is associate professor at Buffalo State.

## JAPANESE SCHOOLS WISH TO EXCHANGE CHILD ART

Would your school or grade like to exchange art with a school in Japan? At the request of the American Embassy in Tokyo, School Arts has agreed to coordinate an exchange of child art between schools of the United States and schools in Japan. The procedure is very simple as outlined in the May 1956 issue of School Arts. Japanese art teachers wishing to exchange with American schools are giving their school addresses to a national art teachers' publication in Japan or to field offices of the United States Information Service. These addresses are forwarded to the editorial office of School Arts from the American Embassy. School Arts will forward one address to any American teacher who requests it as they are available. The American teacher then writes

direct to the Japanese teacher and arranges for the exchange. In order to simplify procedure, all requests are to be made on a double post card, addressed to Japanese Art Exchange, School Arts, 400 Woodland Drive, Buffalo 23, New York. Your name and school address should be placed on the return postal and the reverse side left blank for us to add the address of the Japanese teacher. Use the upper half of the reverse side which bears our address to repeat your name and school address, and leave lower half vacant so we can keep a record of the address given you. Indicate the grade or grades in your school and we will try to match them.

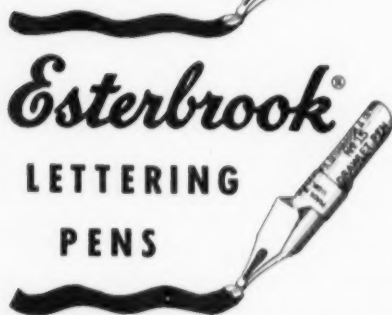
**Note the simple procedure. Follow it—and follow through.**

# 20

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## ITEMS OF INTEREST

**New Teachers** A recent booklet published by The American Association of School Administrators offers helpful suggestions for new teachers. It points out kinds of help new teachers need as they start their careers, things to be done to give that help, and the people responsible for seeing that help is forthcoming. Material in the booklet is based on a manuscript prepared by Dean Lobaugh, Assistant Superintendent of Schools, Eugene, Oregon, and drafts have been reviewed by more than 50 superintendents, supervisors, teachers, and others. Copies of this 24-page booklet, entitled, "Off to a Good Start: Teacher Orientation," are available at fifty cents each from The American Association of School Administrators, 1201 Sixteenth St., North West, Washington, D. C.

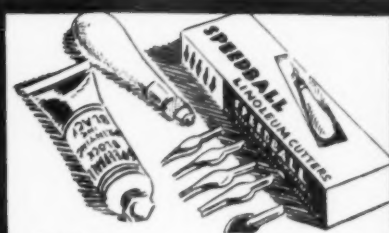
**New Ceramic Paint** Versa-Color is a new ceramic tube paint developed by the American Art Clay Company. It is especially designed for silk screening on glazed tiles, but is excellent also for airbrushing, stenciling, and painting on any fired glaze or metal enameled surface. It is recommended for china painting, too. This ready-to-use ceramic paint is produced in eight bright colors. When fired to Cone 018 (1328 F.), Versa-Colors have a brilliant sheen. Greatest contrast is obtained when applied over a white clay body glazed in clear transparent, but interesting results are also obtained over colored clays and glazes. Overspraying creates unusual shaded, blended and intermingled effects.

For further details concerning this new Amaco product, write Ceramic Department, Section SA, American Art Clay Company, Indianapolis 24, Indiana.

**Ceramics Scholarship** The creation of the "Drakenfeld Scholarship" in the Department of Ceramic Technology, College of Mineral Industries at Pennsylvania State University was recently announced. The scholarship, endowed by B. F. Drakenfeld & Co., Inc., New York, carries a \$500 annual grant to a deserving freshman student entering the University's Department of Ceramic Technology. The first Drakenfeld Scholarship for the academic year 1956-57 has been awarded to Kenneth Laschinsky of Nemacolin, Pennsylvania.

Candidates for the scholarship will be chosen on the basis of scholarship, character and need. The Scholarship Committee of the College will choose the winners. Those interested in further details should write to Penn State, University Park, Pennsylvania.

(Continued on page 36)



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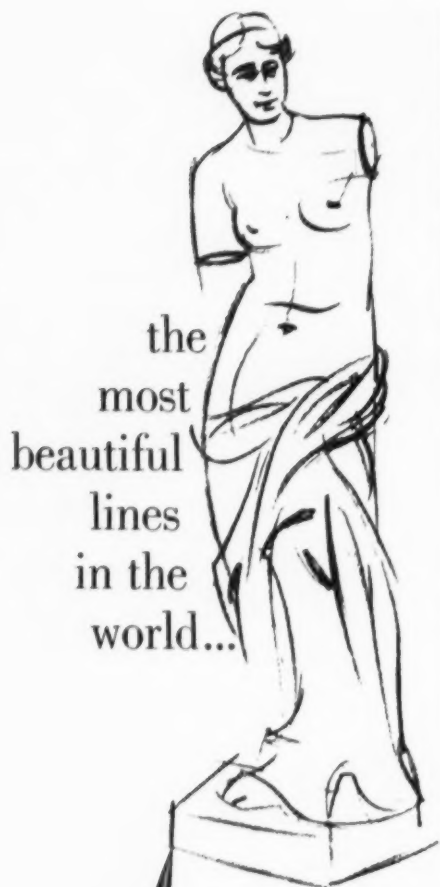
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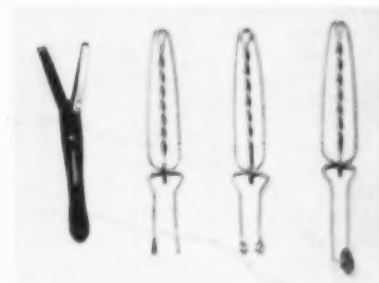
Enclosed is \$\_\_\_\_\_ for \_\_\_\_\_ copies of "Sketching with Venus" at 25c each and \_\_\_\_\_ copies of New Portfolio of 1955 Award-Winning Pencil Drawings at 10c each. Please include my free Venus Drawing Pencil.

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Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

## ITEMS OF INTEREST

(Continued from page 34)

**Craft Fellowship** The Towle Silversmiths, manufacturers of sterling hollow ware and flatware in Newburyport, Massachusetts, are offering a fellowship to a student of three-dimensional design who will complete his or her schooling in the spring of 1957. The fellowship will run from September 1957 through August 1958. Prospective candidates for this fellowship are invited to write to William DeHart, Director of Design, Towle Silversmiths, Newburyport, Mass.



**Soldering Clamps** Shown here is the complete range of self-locking soldering clamps for jewelry makers offered by The Copper Shop of Cleveland, Ohio. Designed to simplify and eliminate failures in soldering, these clamps make the job easy by locking the work in place during the entire process. With these clamps, double-soldering (soldering ornaments and findings simultaneously) and other usually difficult techniques are easily accomplished. Sturdily constructed, the clamp series contains a variety of locking jaws to meet the requirements of practically every type of jewelry soldering problem.

For description and prices of these soldering clamps write directly to the manufacturer, The Copper Shop, Dept. SA, 1812 E. 13th St., Cleveland 14, Ohio.

**New Catalog** The new edition of the O-P Craft catalog has recently been published, and is yours for the asking. It is number 57 and lists, describes and illustrates a wide assortment of craft items ready for your pupils to decorate with original designs and colorful media. The format and size have been changed this year, and accenting the pages are cartoon-like figures suggesting ways of using the items. Two new useful items have been added to the very complete line of articles O-P Craft Company manufactures: "Holdit," a handy holder for paper napkins, letters, class notes, etc.; and a small, tear-drop design, slicing or chopping board. In addition, you will find many other items, manufactured especially for school use—wooden trays, bowls, shakers, plates, buttons, boxes in a wide range of sizes and shapes—to mention only a few of the items.

Write O-P Craft Co., Sandusky, Ohio, on your school stationery and ask for the new catalog No. 57. You'll find it a handy reference and buying guide.



### FOR SCHOOL USE

Teachers have found enameling to be the perfect medium of expression. It is functional as well as creative.

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Say You Saw It in  
**SCHOOL ARTS**

**Using Crayons** A new 4-page folder giving many suggestions for using crayons in craft activities has recently been published by Binney & Smith Co., and it's yours for the asking. An appealing feature of the folder is the care with which the text is written. The author is not known to us, but it's a pretty safe bet he or she is a teacher because the material is presented from the teacher's point of view. Methods are described in an orderly manner of progression with essential steps and techniques explained in a helpful and clear style of writing. In addition, drawings are used to illustrate the activities.

Five separate crayon craft techniques are described and illustrated in the folder which is 8½ by 11 inches in size and may be punched to fit a standard ring binder. We understand this folder is the first of a series suggesting uses for the Binney & Smith line of art materials. Why not start a ring binder file so you'll have these folders at hand and ready to use when activities using items they manufacture are indicated.

For your free copy of the first and current folder simply write Items of Interest Editor, School Arts Magazine, 1611 Printers Building, Worcester 8, Mass., and ask for the Binney & Smith folder on Crayola Crayons. You'll find it gives exciting uses for crayons.



**Water Colors** Shown here is the newly designed box for Craftint-Devoe School Water Color Set No. 118. This box of sturdy metal has a mixing palette lid and contains eight half pans of semimost water colors and an artist's brush. See this and other high quality water color sets at your school supply store, or write the manufacturer, Craftint Mfg. Co., Dept. SA, 1615 Collamer Ave., Cleveland 10, Ohio, for further details and prices.

**Art Slidefilms** Two slidefilm series in color, "Art in Our Classroom," and "Classroom Art for Middle Grades" are available for purchase from Encyclopaedia Britannica Films. Collaborator for the series was Everett E. Saunders of Northwestern University.

"Art in the Classroom," designed for use with primary levels, is made up of six filmstrips of approximately 49 frames each. Filmstrips show children working with six different art media. "Classroom Art for Middle Grades," made up of six filmstrips of approximately 52 frames each, shows youngsters in this age level using a variety of art media; not duplicated in the series for younger children. These color filmstrips are available from the libraries of Encyclopaedia Britannica in Wilmette, Illinois.

(Continued on page 39)

## make visual aids FAST with a **Flo-master** FELT TIP PEN

In modern education, the Flo-master is the way to prepare flash cards, posters, maps, signs, charts, graphs, etc., like those shown below. You can achieve hundreds of clear, colorful, exciting effects quickly and easily with a Flo-master. And you don't have to be a talented artist to get good results. An Opaque Projector will provide outlines you can easily trace on poster board or newsprint. Complete information on Opaque Projection Techniques is yours on request.



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**FREE!** Flo-master School Bulletin illustrates scores of ways teachers are using Flo-masters in schoolroom instruction and activities. Write for your copy to Cushman & Denison Mfg. Co., Dept. S, 625 Eighth Avenue, New York 18.



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This book gives you ideas and easy techniques for using papier-mâché as an exciting and creative classroom activity. You'll find it packed with fresh ideas to help you make dozens of forms and designs that fairly sparkle with originality. Written especially for teachers, it gives you and your pupils the ideas—materials—techniques—and incentive to make original and useful papier-mâché forms. The kind with real personalities—the kind everyone enjoys.

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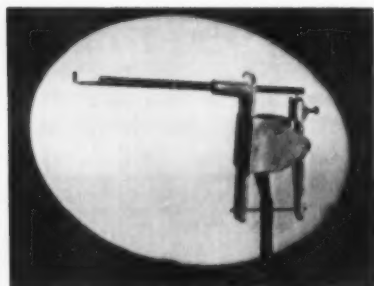
## ITEMS OF INTEREST

(Continued from page 37)

**Ceramics Catalog** Amaco's new ceramics catalog has been enlarged to 56 pages to include all the new items added to their extensive line of equipment and supplies for the ceramic craftsman. One of the important additions is a line of five floor model Amaco high temperature electric kilns. With a maximum attainable temperature of 2350°F., these kilns fire earthenware, stoneware and porcelain. All of these kilns have been tested and approved by Underwriters' Laboratories, Inc.

For the first time liquid glazes are offered in gloss, matt and textured series, called Amaco Self-Glazing Colors. Other new glazes include stoneware glazes and a petal pink in the Amaco Majolica series. Versa-Color, a ready-to-use ceramic paint in tubes, is included for silk screen printing. Six intense colors, black and white, may be intermixed to obtain other shades and tints.

You may obtain a free copy of this new Catalog No. 43 by writing the Ceramic Department SA, American Art Clay Co., 4718 West 16th St., Indianapolis 24, Ind.



**Kiln Shutoff** A new kiln shutoff device that works on the cone principle has been developed by the Mason Instrument Company. Called Kiln Joy, it may be used in any size kiln or peephole and can be inserted or withdrawn during firing. Ware being fired cannot interfere with its operation and a manual reset latch permits potter to soak ware if desired. Optional buzzer warning may be attached which signals when firing is completed.

Write for descriptive literature to Mason Instrument Company, Dept. SA, 29 Elm Ave., Mount Vernon, N. Y.

**New Chalkboard** Called Conolite, this new chalkboard has been developed by Continental Can Company. It has the performance characteristics of slate and the modest price of composition board. Conolite Chalkboard is made in 36-inch wide rolls (it is flexible) of 30-foot length, and comes in the standard green color. Tests show it has excellent writing qualities, erases easily, and leave no visible scratch lines. In addition, crayon, pencil and ball-point pen marks are easily washed off.

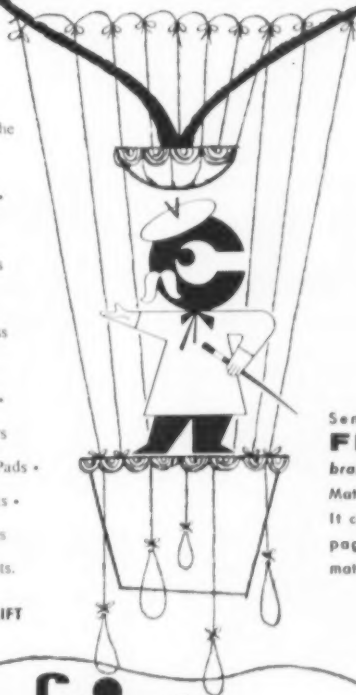
For full information, simply write Conolite Division, Continental Can Co., 205 West 14th St., Wilmington 99, Del.

(Continued on page 40)

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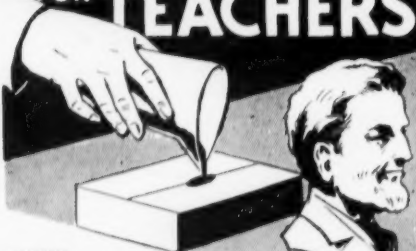
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## ITEMS OF INTEREST

(Continued from page 39)

**For Painting and Crafts** It has been found that Prang Powder Tempera Colors made by The American Crayon Co. can be mixed with household Sta-Flo Liquid Laundry Starch to produce a school painting and craft medium. This Prang-Sta-Flo painting mixed paint can be easily used in a variety of combinations: brush, stencil, silk screen and finger painting. It is also adaptable for easel painting, play props (indoor or outdoor), modeling, holiday settings and other creative crafts. Another important feature is that colors will not spill or drip off the brush. Cleaning, too, is easier; colors wash out as easily as liquid starch alone.

Descriptive literature giving full details and many idea suggestions can be had by writing The American Crayon Company, Dept. SA, Sandusky, Ohio.



**Equipment** Federal Hardware Products, Inc., Minneapolis, Minn., has just released a new 30-inch size of their folding metal Handy Horse. The new version is table height and augments the present 24-inch model. The higher model is the result of numerous requests. A piece of plywood, supported at each end by a Handy Horse, makes a good working space for youngsters to use in painting and craft activities.

**American Education Week** The 36th annual observance of American Education Week is November 11-17. The NEA which sponsors the observance offers, at nominal cost, helpful material for your programs during this week. Write for a folder listing available materials to American Education Week, NEA, 1201 16th St., N.W., Washington 6, D. C.

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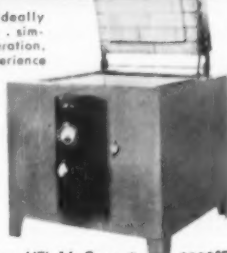
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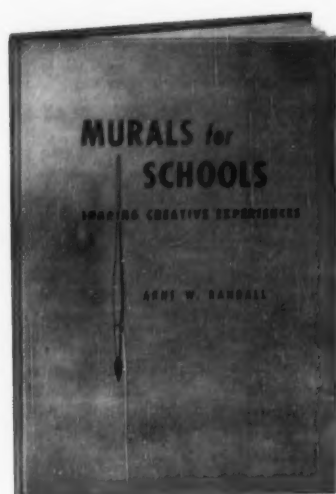
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## LETTERS

**Bouquets from a Museum** The educational director of a leading art center writes us: "Ever since you assumed the editorship of School Arts magazine and from the first until the last, I have intended writing you a substantial letter about the great service and inspiration that the magazine is to us. Throughout that time we have referred it to numerous parents and teachers as our one stand-by in art education magazines. I wish now that I could take the time to list at least some of the reasons why we feel this. I know heading my comments would be the editorial page which I look for first each month. Warm wishes for continued success."

**Same from an Art Teacher** Ford Button of Churchville, New York, writes as follows: "For the past several years I have recommended your publication for the art department in the Spring Valley schools. I have never found a publication of its kind to equal it. The magazine is a 'must' for any inspiring and creative teacher. How an art teacher could be without it is beyond me."

**From a Classroom Teacher** An unsigned postal card from "A Grade Teacher" says: "Here's How is a very worthwhile addition to School Arts. Can you include more of those helpful short articles for readers?"

**On History of School Arts** One of our younger readers, Kent Gunn of the Monroe, Georgia High School, has written as follows: "Would you please send me information on the history of School Arts? The journalism class of our high school is compiling a report on magazines, and we will appreciate any help you might be able to give us."

Although I have been acquainted with School Arts for more than thirty years, I can only speak in a general way previous to the past three and one-half years I have been editor. School Arts is now in its fifty-sixth year of publication. Henry Turner Bailey, who served many years as its editor, was art director of Massachusetts. He approached the father of the present publisher with the idea of a magazine especially devoted to art education. At that time there was no magazine in this special field, although a few magazines for the professional artist and craftsman had just made their appearance. After years of distinguished service, Mr. Bailey was succeeded by Pedro deLemos, and more recently by his daughter, Esther deLemos Morton. Each in his own way, and in the best light of the times, worked diligently to make School Arts a helpful publication truly reflecting the best thinking and the best practices of the day. The format has changed with the character of the articles, but the original purpose remains constant.

More people participate in forming the policies and in writing articles than ever before. You can be of great assistance if you will continue to send your suggestions. Good articles are of concrete assistance!

JULIA SCHWARTZ

Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

## CLAY IN THE ELEMENTARY SCHOOL PROGRAM

In a study\* completed recently it was found that not only beginning teachers but many experienced ones as well hesitate to use clay in the elementary school program. Only a very few of the classroom teachers of this study had not themselves worked with clay, the majority having used it in pre-service courses, extension classes and/or workshops. They ranged from those teaching for the first time to those who had taught over 15 years. Some problems these teachers saw in providing clay for use by children follow:

"Boys and girls are too inexperienced in clay modeling"

"Some get messy as they want to pound it. They are slow about cleaning up"

"Clay is messy and requires a cleanup period"

"Some finish immediately and others want to take several days for finishing"

"Children sometimes throw clay around if they are not supervised"

"Children drop it on the floor and do not pick it up. They sometimes forget to wash their hands after playing with it"

"Discipline is difficult because of the noise"

"Children half listen to directions and do not make things worthwhile"

"Sometimes they tend to get off the subject and do not make things pertinent to the unit"

"Impossible to supervise and continue other classwork"

"Getting pupils to actually create models of animals or unit. Some want to make a gun of everything. . . ."

Those of us who have worked with boys and girls and with teachers and their boys and girls in art realize only too well that difficulties can and do arise even in the best of situations. However, reacting to such problems by omitting art from the program is akin to throwing out the proverbial "baby with the bath water." Nothing is to be gained in this fashion. It is far better to take a thoughtful look at these so seemingly unavoidable problems which teachers give as reasons for their reluctance to use clay in the elementary school program.

One is tempted to ask: should child behavior be viewed in terms of absolute and adultlike norms or more flexible and developmental type standards and who should decide what the child makes out of the clay—teacher only, child

# beginning teacher

only, or teacher and child planning cooperatively. The writer disagrees with the teacher who implies that children are unable and disinterested in cleaning up and in working constructively as individual members of a group in a school clay experience. It makes a difference whether we are talking about younger or older children and whether we are talking about those who have had opportunity to learn these things or those who have not had occasion to learn them. It is not the teacher's role to stand by and blame children for inexperience and immaturity but, rather, it is the teacher's responsibility to do something to help them gain experience and thereby greater maturity. Respect for clay media, tools, and other people as well as positive ways of working in relation to others are learned. They do not come automatically by virtue of a teacher making art media available to boys and girls. Neither do they come by having a teacher arbitrarily insist that children make out of clay things relatively meaningless to them and beyond their ability to manage.

It takes time and careful preparation with boys and girls relative to what is to be accomplished. It is well to remember that actual work with clay by children needs to be preceded by some discussion and possibly demonstration: what clay is, things that one can do and cannot do with it, and how to care for it properly as one works with it. Their interest needs to be roused and they need to be stimulated to think as seriously as possible regarding the task being undertaken. Too, the good teacher, at the end of a work period, will help children to take responsibility for assessing how well they have done and for making suggestions as to improving succeeding work sessions. What does it matter if one child "finishes immediately and others want to take several days for finishing" since it is the continued improvement of work which is the ultimate goal? Emphasizing growth in ability to manage ideas and clay media, how can a child's product be considered not "pertinent or worthwhile"? Until teachers have succeeded in helping children to work with even a small degree of independence it is unwise to expect to "supervise and carry on other classwork." And, finally, when children have become deeply concerned about the content of units under study there will be no question of some wanting "to make a gun of everything. . . ."

\*Nancy Douglas, Kay Nunex, Julia Schwartz, Harold Sutton, and William Watson, "Clay in the Elementary School Program", FSU.



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## ART FILMS

Thomas Larkin, who reviews art films for  
our readers, is assistant professor in art  
and art education, University of Michigan.  
Address: 143 College of Architecture and  
Design, University of Michigan, Ann Arbor.

"New Ways of Seeing," A Lesson in  
Art with Ben Karp, is a beautiful film  
in itself. The photography and color  
are exceptional but we have learned  
to expect such fine work from Roger  
Tilton, who produced the film. The  
script, narration and idea for this  
film was done by Ben Karp, professor  
of art at State Teachers College, New  
Paltz, New York. The emphasis in  
this film is on bringing students through  
that very difficult place where we  
apply the skills of art to the world  
around us. As we all know, a stu-  
dent may be a strong person in a  
studio drawing or painting situation,  
but be at a total loss when attempting  
a landscape. The landscape situa-  
tion is the one that Professor Karp  
uses in his film. We see him help a  
student make a synthesis of all his  
art experiences and bring it to bear on  
this special situation. It shows Pro-  
fessor Karp as a vigorous, inspiring  
teacher.

The point we should keep in mind  
when watching an individual teach is  
how much of this technique is his own  
personality, his own personal method  
of teaching, and how much is uni-  
versal. As I see this film, it has a very  
important lesson for all of us, which  
is the need for developing our own  
belief and the methods needed to  
transmit these beliefs to others. From  
this viewpoint it is a film all art  
teachers should see. It is also beauti-  
ful to hear as well as see, with a de-  
lightful and inventive score that was  
composed by Vivien Fine. The film  
is distributed by Contemporary Films,  
13 East Thirty-seventh Street, New  
York City. Rental fee is \$10.00 and  
purchase price is \$150.00.

Reference to "The Constant Geisha,"  
another Lewisohn film, was omitted in  
October issue due to lack of space.  
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## new teaching aids

**Treasures to See**, by Leonard Weisgard, published by Harcourt, Brace, New York, 1956, price \$3.00. Designed as "A Museum Picture Book" for children, the artist-author introduces children to museums and museum-going. In broad terms and simple language, the author explains the purpose of an art museum, its main divisions, and the type of things each contains. Examples shown, selected because of their special appeal to children, are representations by the author instead of actual reproductions, in keeping with the format and plan of the book. The author is a prominent American artist working in the field of children's books. His delightful illustrations and simple text are what we have come to expect in the better children's books. The 32 large pages include many illustrations in full color. The emphasis is on historical works, sculpture, painting, medieval trappings, Far Eastern arts, Egyptian objects, and other kinds of art treasures. The book should serve well as an introduction prior to a museum visit.

**Clay, Wood and Wire**, by Harvey Weiss, published by William R. Scott, New York, 1956, price \$3.50. Written by a young sculptor, the artist-author stimulates the reader to do his own work in various simple materials by showing him more than fifty examples of some of the world's great sculpture. These range from early Etruscan to contemporary examples. Each series of examples is followed by step-by-step directions in making a simple object in the same general area. In some cases we feel that the instructions are a little too specific and may lead to verbatim imitation. There are clear directions (too clear at times) on making horses out of pipe cleaners, lions from plasticene, heads and figures out of clay, mobiles from cardboard and other materials, constructions out of cardboard and wood, masks from papier-mâché, cows out of plaster, carvings from wood, and so on. The book of 48 large pages is beautiful in design. It includes a bibliography and information about the museum examples used as illustrations. The approach is certainly unique. While it may seem to be a big jump from bronze examples to pipe cleaners and stone examples to plasticene, the author deserves a chance to see how well it works.

**Occupational Handicrafts**, by various authors for Dryad Handicrafts in Great Britain, distributed by Charles A. Bennett, Peoria, price \$7.50. This book is a collection of various leaflets published over the years by Dryad Handicrafts, especially selected for the field of occupational therapy. It includes a great deal of valuable information on processes and techniques which will be helpful to art teachers as well as occupational therapy workers. Studied

from this point of view it will be very useful, although some of the projects are a little too much on the directed side and may encourage verbatim imitation. We believe that physically handicapped people need the zest for life which comes only by creating their own work, and it seems to us that the manipulation of muscles can be achieved just as well when the patient plans his own projects. Twenty-nine leaflets on a big variety of activities are included in the large volume. Areas include basketry, chair caning, stenciling, glove making, embroidery, rug making, weaving, netting, doll making, felt work, making lampshades, carving animals, as well as working with plastics, raffia, and linoleum.

**Composition in Pictures**, by Ray Bethers, published by Pitman, New York, revised 1956, price \$5.95. Intended as a basic text for art schools and colleges, and as a help to professional painters, the author discusses various ideas on composition and illustrates them with examples of work from various times. Diagrams and sketches illustrate how many artists arrive at their compositions. These range from intuitive to more intellectual procedures and are not always in agreement with each other. Because composition, pattern, color, and space interpretations are the principal differences between verbatim photography and the work of the artist (outside of his feelings for the subject) this area is of considerable interest and importance to the student. The book of 244 pages includes more than 200 illustrations.

**Art for the Elementary Schools of Missouri**, prepared by a special committee for the State Department of Education, Alfred W. Bleckschmidt, supervisor of fine arts education, Jefferson City, 1956. The new curriculum guide for grades one through six is attractive in format and well-organized. Emphasis is given to what children are like at various ages, what children do with art, and how the teacher may help make the art experiences significant. There are many suggestions for activities at various levels and considerable information on various techniques in the use of materials. The teacher who wants to be told what to do every minute of the day will not find it here, thank goodness. Instead, she will find suggestions for a broad program which allows individual interpretation and initiative. Helpful information is given on supplies and sources of materials. The 164 pages include many fine illustrations of children's work. The committee is to be commended for an excellent job.

*Any book reviewed in School Arts may be ordered through the Creative Hands Bookshop, 1611 Printers Building, Worcester 8, Massachusetts.*

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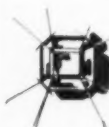


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ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

*Our last two art teachers have planned to use the same materials, same projects from the junior-primary right through. In other words, if the junior-primary children are doing paper cutting we could be sure that the sixth grade would do the same thing. I can see how once in a while this might be used to show the various stages of development throughout or to show that first experiences of older children are apt to begin at the same or similar stage of younger boys and girls—or that in art as in other areas there's a great range of individual abilities and differences. However, it seems monotonous to carry out the same activities until each classroom has used that same material. Am I wrong? Maine.*

Perhaps your art teachers have read that children enjoy exploring new materials just through manipulation. And so they do. This is hardly adequate.

Could you make arrangements for your art teacher to visit in elementary classrooms to study boys and girls? She may need your help to understand what she sees and hears. You could guide her discovery of the fact that children have different interests at different age levels. She could learn something of the total school offering or program. She could see how excited boys and girls get about learning. She could appreciate how hard children work, how discerning they can be, how keen their judgment is, how they learn from one another, how they delight in feeling a sense of achievement, how they need adult guidance and depend on praise and encouragement.

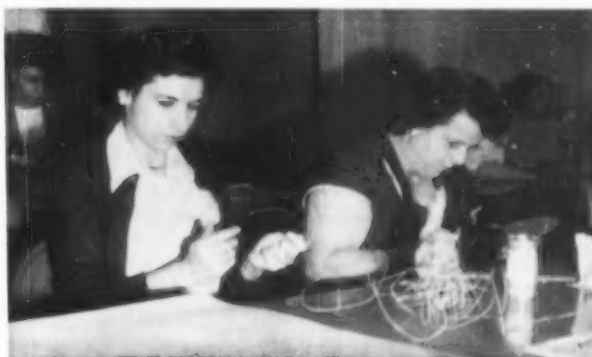
You could help your art teacher plan a program and a schedule for her work. Let's be flexible so that she will know that flexibility is most desirable in both program and schedule. In order to get this it is wise to provide for conference time so that the classroom teachers will help with the planning of the art program. Art expressions should be an integral part of the school living, planned for and selected, and evaluated by pupils and teachers. Art should not be chained to social studies. Neither should art be a chopped-off, isolated segment of the school week, nor a free afternoon to color while the teacher does the attendance records or report cards!

A good art program requires careful detailed planning and continuous evaluation. Some school districts find art workshops stimulate the teachers' interest, tend to increase skill and understanding, and aid in planning for meaningful experiences for boys and girls. This too is a growth process which requires time. So once-a-week doing-and-discussing may bring more desirable change than a short intense emphasis with no follow-up. Teachers may like a combina-

## questions you ask

tion of these with time to experiment in the classroom between work sessions. You might make available to your teachers books on art education and curriculum guides. Working along these lines could be expected to move your art from mere activity into a program structured to meet the different needs and changing interests of children in your school.

*Teachers learning new skills under guidance of the author.*



PHOTOS BY ALICE BAUMGARNER

*Teachers meet the challenge of using scrap materials. One draws with wire, while another prepares a cardboard loom.*



*Tissue paper, brown paper sacks, with laundry starch as the paste make character puppets. Below, try at paper sculpture.*





# But Is It Art?

EDITORIAL

Because art teachers are more liberal and more tolerant, and perhaps more aware of the need for wholeness in education, we have accepted and promoted the idea that elementary art should be taught by the classroom teacher with the art specialist acting only as a consultant or supervisor. The good classroom teacher is more interested in the child than in the subject and, knowing the child from everyday experience, she is more able to guide any subject area so that it best serves the need of the individual child at the moment. She has a broad view of the entire curriculum and she is better able to correlate the various school activities and subject areas. Remember that we are speaking of the good classroom teacher. Fortunately there are many thousands of them, dedicated people who can do a better job of teaching art as a related subject than many of our art teachers. On the other hand, there are many art teachers who have a broad training and interest in the whole of education and a passionate concern for each child. Some of these would do a better job of teaching language, arithmetic, science, and social studies than some of our elementary teachers.

The personality of the teacher and her own philosophy of education are even more important than her specialization in subject matter in working with the impressionable child. That is why some elementary teachers do a better job of teaching art than special art teachers. It is also why some art teachers could do a better job of teaching the other subject areas than those who have specialized in them. Superintendents and principals are more or less stuck with the teachers they have. The problem of the administrator is how to make the best use of the particular personalities and talents that he has available. Unless he can hand-pick every staff member, and is discerning enough to make excellent choices, any rigid organization of responsibilities on a school-wide basis is likely to leave much to be desired.

We must face the fact that there are many elementary teachers who do not offer adequate art experiences to their children. We have in mind some teachers who consider paint and clay too messy, and other subject matter too important, and who would have no art in their rooms if an art specialist did not step in at intervals. A look in the classrooms in some buildings will disclose a wide variation in activity. In some cases you see children happily busy at art activities and a proud display of expressionistic child art on the walls. In other cases you can see no evidence of child art anywhere. And if you see anything at all it is stereotyped and dead, tight drawings that were obviously made according to the

teacher's step-by-step directions, or even made from patterns handed down from one year to the next. Too many bulletin boards are filled with magazine pictures cut out by the teacher and periodically changed from her files of previous years. When we see radical differences in the activity and spirit in different classrooms we wonder what the school administrator does to earn his salary. Some of them resent my bringing up the subject so often, but they do have functions besides providing toilet paper and light bulbs. There are too many comfortable chairs in offices.

If we are going to accept the idea that the classroom teacher is to teach art we must prepare classroom teachers who understand art education, and who have themselves been introduced to the creative experience. And before we go hog-wild for correlation and integration we need to be sure that it is really art that is being correlated. And I mean a kind of art that allows for individual initiative and interpretation, not stereotyped work that is not art at all. Whether integration, correlation, and the consultant program are practical in a given situation depends upon the understanding and ability of the individual classroom teacher. We are afraid that some school districts may be jumping on the band wagon for the art consultant idea because it permits them to get along with less art specialists. This is a grave mistake, if interpreted in that way. The art specialist is just as important as ever, even if his major work is dealing with teachers and helping them develop their own skills and plans instead of working directly with the children. If anything, his work can be even more valuable.

We probably should not use the word integration in reference to a curriculum, when we mean merely an organization of related subjects and activities. In the final analysis, integration takes place within the individual child. It is a kind of digestion. And we are not sure that a hash made of all of the school ingredients, and served on one platter, is any more easily digested than a menu where the food is on separate plates. We may have correlation without having integration. Here the spirit of the teacher is all-important. The broad teacher, with wide interests and abilities, is more important than a broad curriculum. For it is the teacher, with her children, who really makes the curriculum.

*D. Kenneth Winebrenner*

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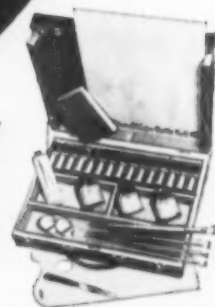
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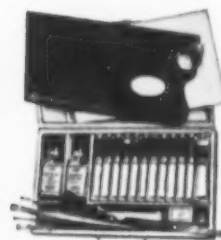
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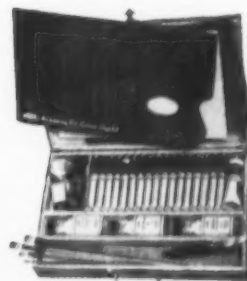
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